

# HUMANITIES

## NETWORK

Spring 1991

Volume 13/Number 2

### CALL TO COMMUNITIES

The Council is pleased to offer a unique program, "THE HEIRS OF COLUMBUS" Chautauqua, to five California communities during the summer of 1992. Scholars will provide portrayals of Christopher Columbus, Junipero Serra, Chief Joseph, and Jessie Benton Fremont, representatives of cultures brought into contact by Columbus' voyages to the New World. The Chautauquans were selected by a committee of historians for their dramatic abilities as well as their scholarly knowledge.

The HEIRS OF COLUMBUS troupe will tour California from south to north beginning on or about June 22, 1992 and crossing into Oregon on or about August 3. Each night, for four nights, a moderator will open the program with a short introduction that sets the theme of the Columbus legacy and encounters between cultures. He will then present the Chautauquan featured that evening.

The Chautauquan will begin with a dramatic monologue of 20-30 minutes based, so far as a written record exists, on the actual words of that historical character. This presentation is followed by a question-and-answer session conducted with the scholar still in character. During the last 30 minutes of the evening's program the Chautauquan will "break character," becoming a scholar instead of an historical figure. In this mode he or she will have the opportunity to make comments and answer questions about some of the character's answers.

#### I. The Council will provide:

- Five humanities scholars (four Chautauquans and a moderator) who will become residents of the host communities for six days. The Chautauquans are available for one tent show, one or more daytime workshops, and a reasonable number of appearances arranged by the local coordinators with the press and community organizations.
- A 90' x 50' tent, equipped with
  - (1) Seating for 500 people;
  - (2) Lighting and sound equipment;
  - (3) A stage.
- A Chautauqua reader containing essays focusing on the HEIRS OF COLUMBUS theme for each audience participant.
- Certain publicity materials such as posters, brochures, and press packets with photos.
- General advice and help through the state coordinator, Rhea Rubin.

#### II. Each Community/Sponsor is asked to provide:

- A contribution of \$4,000 toward program costs;
- A volunteer local coordinator;
- A car for local use by the troupe;
- Free lodging for the Chautauquans and a room for use as a headquarters;
- A grassy, appropriate site for the tent;
- Electric lines and sufficient power to operate the equipment;
- Four "warm-up" acts, one to begin each evening program and not to exceed 30 minutes in length;
- Advertising and publicity costs except for materials provided by the Chautauqua;
- A sponsor such as a local library, for reading-and-discussion groups on the "Heirs of Columbus" theme;
- Distribution of the free Program Guide provided by the project.

#### III. A Community/Sponsor may raise the \$4,000 contribution by:

- Selling tickets to Chautauqua performances, either as advance tickets or at the gate;
- Operating concessions sales;
- Obtaining donations and support from local donors;
- Presenting other fundraising events in conjunction with the Columbus Quincentenary prior to the HEIRS OF COLUMBUS tour.

The Chautauqua format has been playing to large audiences in the Great Plains states and elsewhere for the past decade. Small towns have proven to be particularly good venues for the Chautauqua. The HEIRS OF COLUMBUS tour offers California communities an opportunity for communitywide activities for the Columbus Quincentenary. The Chautauqua format has proven successful with both adult and school audiences and is both educational and entertaining. Sites will be selected based on evidence that a community can meet the criteria listed above and on evidence that the project has broad community support.

To apply, simply write a letter detailing how your community or organization can meet the requirements listed under II above and send 10 copies to the San Francisco office by July 1, 1991. Please indicate any compelling reasons why your community would be a particularly good choice for the Chautauqua presentation and would be able to take full advantage of this opportunity. Any telephone inquiries should go to Rhea Rubin, state coordinator for the chautauqua program, at 415/339-1274.

HEIRS OF COLUMBUS was developed by the California and Oregon Humanities Councils under a 1989 grant from NEH and its 1992 tour will be made possible by a generous grant from NEH.

### California, Oregon Councils Receive NEH Grant for Columbus Quincentenary Project, 1992

The National Endowment for the Humanities has awarded a \$160,000 grant to a chautauqua project planned jointly by the California Council for the Humanities and the Oregon Committee for the Humanities. During June and July of 1992, five California locations will host the series of tent performances, as the "Heirs of Columbus" troupe travels the state. Scholars will portray and discuss four characters representing cultures brought into contact by the arrival of the Europeans in the New World: Junipero Serra, Chief Joseph, Jesse Benton Fremont, and Columbus. Details about "The Heirs of Columbus" program appear to the left on this page.

### New Staff Members Join CCH

Our San Francisco office welcomes two new program officers, Stan Yogi and Jeannie Mac Gregor.

Stan Yogi comes to the Council from the Koret Foundation in San Francisco and holds a master's degree in English from UC Berkeley, as well as a bachelor's degree in English and political science from UCLA. His background includes organizing a reading-and-discussion program by Asian-American authors and co-compiling *Asian American Literature: An Annotated Bibliography* (MLA, 1988). He has also worked with public radio and television stations.

Jeannie Mac Gregor brings to California experience gained at the Rhode Island Council for the Humanities, where she developed a lunchtime program entitled "Feast Your Mind." Previously, she was the director of an award-winning theater project that the Rhode Island Council had funded. She received a master of education degree in counseling psychology from the University of Missouri and a bachelor's in theatre arts and education from Hunter College. She was associate producer for an Emmy-nominated documentary entitled "Decision 1790," about Rhode Island's ratification of the Constitution.

### Planning Grants Awarded for "Political Dialogue and the Common Good"

The Council has awarded seven planning grants in the category, "Political Dialogue and the Common Good." Full proposals in this special category are due at the San Francisco office on Monday, July 1, 1991.

As in the past, the Council will make additional planning funds available to any of these organizations that wish to investigate a collaborative final proposal. Please contact CCH staff for details.

### Project Directors

#### "Political Dialogue and the Common Good" Planning Grants

Stan Draenos  
Focus: Roots of public alienation  
Center for California Studies  
c/o 7718 Los Rancho Way  
Sacramento, CA 95831  
916/429-6875



## Running on All Cylinders

### A Conversation with Ken Burns

In mid-March, CCH executive director Jim Quay spoke with Ken Burns in preparation for Burns' upcoming public lecture, which will be held at 7:30 p.m., June 13, at Riverside's Raincross Square. Burns had just returned to his New Hampshire home from California, where he received an award entitled, "The People's Choice" for the most popular mini-series in 1990, "The Civil War."

**Quay:** Ken, your degree from Hampshire College is in film studies and design. Whence comes your love of history and the humanities?

**Burns:** It's been latent all my life. As a kid, I think I probably read my first novel when I was fifteen, whereas my brother read them all the time. I, on the other hand, read encyclopedias and almanacs and books of lists, things like that, and just loved American history and had, you know, a not small amount of kind of romantic interest in who we were. I just ate that stuff up. I had originally planned to go to school to become the next John Ford or Alfred Hitchcock and ran into, at Hampshire College, a bunch of still-documentary photographers, particularly Jerome Liebling. Jerry convinced me that there was as much drama in the stuff of the real world as there was in anything in the imagination. That came into contact with the interest in history, and I began working with history while I was at Hampshire.

**Quay:** You know, there've been so many analyses of what the success of "The Civil War" series means. Just a month after it was broadcast, I heard the president of PBS cite it with pride and say that 40 million Americans saw at least a part of it. What do you think the series' success means?

**Burns:** Well, first of all, I think that analysis will never ever get at it, because analysis itself is limited to being essentially a mental construct, an attempt to define what is, in many ways, undefinable. There are many contributing causes: One is, I think we began to point out – and do it in a very loud way, meaning we had the support and the promotion and the advertising to shout it to every Middlesex village and farm – that television could use more than 10 percent of its brain, that we could engage on many, many levels, you could follow thirty or forty people through the course of the war and come to care for all of them; that in a documentary film one did not need to pursue the simplistic and superficial judgmental level – the North is good, the South is bad, or the South is good, the North is bad. Tensions between Black and White, male and female, rural and urban, North and South were all there, but they were contained within the larger view of the film. We inhaled these tensions and saw them as but part. It allowed us to get to the heart of what is my second point: the most defining moment in American history. The Civil War simply shivers with its own intensity, and it communicates that to almost everyone who comes in contact with it. The sense of how topical it is today, combined with how seminal it was – a pivotal point, the turning point of American history. All of those things conspire to make the Civil War our story. If you see the history of your country in the same sympathetic and personal way you see your own history, then the Civil War is the great traumatic event in our childhood. And as we know in the personal lives of people, traumatic events get disguised, get distorted, get manipulated and ignored, but ultimately can't help but make the most lasting impress on that individual. So here we are, a group of adults as a country, going around with the Civil War in us, a kind of psychological time bomb that continually speaks to our present day.



Busy traveling nationwide to speak and to collect awards for his PBS series "The Civil War," Ken Burns has also begun work on a nine-part documentary history of baseball in American life. His public lecture in Riverside will be on June 13, 7:30 p.m.

**Quay:** The Civil War was the first war really to be photographed in great detail, and the Vietnam War was the first to be shown on television. If the Gulf War is any indication, the next war might be televised live, and I'm wondering whether you think the media of representation affect the way the wars are felt by the country.

**Burns:** Oh, absolutely. And you're quite right to point out the similarities between the Civil War and Vietnam in terms of a new medium really coming into its own, through its exploration of the war. Photography was just something that we could not get enough of during the Civil War. Ironically, afterwards it fell off, and Matthew Brady went bankrupt, and some of the glass plate negatives went as replacement panes in greenhouses where the sun burned the images off, images we will no longer see... But each medium has the ability to manipulate. A sharpshooter at Gettysburg was dragged into his position, sort of artfully arranged as a dead body for Brady's camera, just as Vietnam and, indeed, the Gulf War show and betray the limitations of objective reporting. Both, more importantly, show the exuberance of a new medium trying to tackle what is a great human trauma.

**Quay:** You spoke of the experience of making "The Civil War" as enormously transforming. What did making "The Civil War" do to Ken Burns?

**Burns:** Well, I think first of all, it put me in contact with an extraordinary group of people, from Elisha Hunt Rhodes and Sam Watkins, the middle level people, Joshua Lawrence Chamberlain, John B. Gordon – and others, too, obviously the protean figures of Sherman and Grant and Lee and Jackson, and especially Abraham Lincoln. If you live with these people as our work requires us to do day in, day out, and do it in such a documentary fashion that you're hearing their words, you're getting inside their minds, you can't help but be influenced, fortunately, by some of the greatest Americans who've ever lived. Also, to focus oneself for five-and-a-half or six years intensely on one thing is of course transforming. The things given up in my life over

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the course of those five years, personal and otherwise, are amazing. I lived for three of those five years Sunday afternoon through late Friday night away from my family – two small daughters. One of them still doesn't know a time when her father isn't working on "The Civil War," in New York, away from my home in New Hampshire. That alone, living essentially a monastic life in a one-room apartment in Manhattan and laboring for 10-15 hours a day in an editing room – that is transforming in and of itself in terms of the sacrifice needed to do that. All of those things conspired, I think, to make "The Civil War" such a positive, transforming thing.

**Quay:** You yourself have traced a thread through your films, the struggle for human freedom. How does that thread lead you to the subject of your next film, which is baseball?

**Burns:** Well, let me turn it around on you and say that I am making a film now about the tensions between labor and management, between virtue and reform, between scandal and excellence, between the individual and the collective, a game that is exhilaratingly democratic but has also tolerated cheating and has excluded as many as it has included. If I told you that baseball was a precise mirror, a kind of Rosetta stone in which one could see writ very plainly the history of the United States over the last 150 years or more to the point, since the Civil War, we will see this as an access to the American soul. The human freedom idea is maybe the secondary aspect. The ultimate underlying question is, who are we? That has animated all the films. Who are we, as a people? And, the Brooklyn Bridge, the Shakers,



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*“If the Civil War is the American Iliad, then baseball is a kind of Odyssey, in which we metaphorically come home.”*

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Huey Long, the Congress, the Statue of Liberty, the painter Thomas Hart Benton can, if not answer it, deepen the question in particular ways. The Civil War can answer it in a broad stroke, as can baseball. I think if the Civil War is the American *Iliad*, then baseball is a kind of *Odyssey*, in which we metaphorically come home. But we also arc across the whole span of recent American history and touch nearly every important theme. Of course, I’ve left out women and race, two particularly important themes in baseball. Basically, almost any topic in American history is ripe for a humanistic investigation and I’m proposing that 500 years after Gutenberg, we are allowed to, with a great deal of anticipation and no small amount of worry, realize that this new medium of film and television and photography, which have only had a first hundred years of rudimentary experimentation, are a new form of completely legitimate historical expression. “The Civil War” proves it, and I find in these various subjects a very meaningful way – not divorced from the word, because of course we use it continually, but engaged with many other media – a very meaningful way to tell the story of American history and deepen this question that I perpetually ask: who are we.

**Quay:** I had a theory that one of the reasons you got to baseball was that, whereas the Civil War sundered community, there’s a way in which baseball recreates it.

**Burns:** You bet, you bet. That’s exactly right. I just finished an interview with Mario Cuomo, who was a minor league prospect until he was severely beamed and abandoned baseball for politics. His hematoma drove him into politics. He got a larger bonus signing than Mickey Mantle did in 1952, to give you an idea what the prospects were for Mario Cuomo. But he was talking about how baseball recreates in many fashions things – the notion of community and sacrifice – that he wishes were more prevalent in real life, and I think it’s pretty interesting that baseball does do that.

**Quay:** In Bart Giamatti’s book about baseball, *Take Time for Paradise*, the whole middle section is devoted to community.

**Burns:** Exactly, and this is what I mean. Baseball is a wonderful model, not only in the ways of the subjects that we discussed earlier, but that really go to the heart of American identity – about democracy, and about community, and about the individual, about a hero and how he’s made and, in some ways more important, unmade. And baseball’s certainly about that. And I think it offers a pretty clean subject, if you will. It has not been overly dissected and it’s not complicated, the way brain surgery is, by other questions. It becomes a very pure way to see things in the country, not only from the labor and the mirroring of larger events in American history, but I think in these important ways, that sometimes our political men resist, are scrutinized. Baseball won’t. I mean, to get to know Ty Cobb, who is a disagreeable character, to get to know Shoeless Joe Jackson, who is a tragic figure, to get to know Grover Cleveland Alexander, Walter Johnson, and of course, Babe Ruth, is to get to know American characters in this particular time, and it continues right up to Pete Rose. *We are* Pete Rose and he *is* us. *We are* George Steinbrenner and he *is* us, as well as Hank Aaron and Wade Boggs and Ted Williams and Joe DiMaggio. All of these people become reflections of who we are. I mean, what the social history tells us allows us to pursue this. It legitimizes this kind of intensely personal approach to history.

**Quay:** I wonder if the social historian in you is going to be looking at people who weren’t particularly successful in the major league...

**Burns:** Yes, we’re very interested in the journeyman players and hope that they become forms of identification. Lacking a “grunt” North and South who can follow our story through the entire nine innings or chapters that we have divided our history into, we are going to be following two towns, two teams, Boston and Brooklyn – Brooklyn/L.A. – because one’s in the American, one’s in the National; they’re both formed in our first inning in the 19th century and both seem to embody particular strains. The Boston Red Sox and its tragic dimensions, alas, the losing in the last moment...

**Quay:** The Calvinist...

**Burns:** The Calvinist, long-suffering games, the last to integrate, the first World Series, the sale of Babe Ruth for other entertainment purposes. All of these make Boston a particularly suitable team for what they tell us about the failure and loss aspects of the game. Brooklyn, because it was there at the very, very, very beginning in the 1840s, because it has had a kind of mercurial history. It is the place where the color line was broken. It is the place with some of the most interesting and innovative people, in good and bad ways, Branch Rickey and O’Malley. It did move itself in a reflection of American culture to the suburbs, if you will, to the perfect suburb city, Los Angeles. For all of these reasons and more, they will be the arc of our film.

**Quay:** Many of us have arrived in California with images of community bequeathed to us by New England, and there’s a way in which Brooklyn was a community team. I’m not sure Los Angeles is.

**Burns:** That’s right. That speaks to the disintegration of that, promoted by media as well as by man’s migration. By the time that O’Malley is able to move his Dodgers, he realizes he’s got a much bigger market, and you’ve got the advent of television that’s going to suggest much greater participation in the sport passively, from afar. And that all augers well for those who are making that move. What we do hang onto, particularly in New England, is the notion of community. What they do suffer in Brooklyn is the loss of identity.

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*“I’m proposing that 500 years after Gutenberg, we are allowed to... realize that this new medium of film and television and photography, which have only had a first hundred years of rudimentary experimentation, are a new form of completely legitimate historical expression.”*

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**Quay:** Was your own sense of “situatedness” in your community injured by those five years away in New York?

**Burns:** At one level, yes. My wife knows – and it’s not even the five years on “The Civil War,” but, indeed, my whole life – I am very much a workaholic. So, with one’s nose to the grindstone, one doesn’t see. I participate almost in a vicarious sense in the community, in the romantic notion, taking with it only small drinks and swallowing, and saving that. My wife, on the other hand, is deeply involved, as are our children, in the community in the town. So that they are; at the same time my celebrity, rather honorable celebrity as this town measures it, has allowed me to leapfrog that, but by no means

is it the key to the city. I may have been recognized far and wide, but I still can look like a recent arrival at the gas station or in discussing more important things than documentary films, in zoning and garbage and things like that, sewers. So I know my place in my community. I’m honored that my fellow townsmen are proud of my accomplishments, but I know that it doesn’t extend beyond that. I’m still just one tiny cog in a big wheel called Walpole, New Hampshire.

**Quay:** I just have a couple more questions. One of them relates to this notion of community. The commercial world has an alternative to community, which is called the Claritas Cluster System. There’s a book by Michael Weiss called *The Clustering of America*. What they do is combine demographics with marketing research and then identify 40 clusters, all with distinct patterns of consumption. In other words, they know if croissants are doing well, then *New Republic* will probably sell there better than *Argosy*, etc., etc. Businesses use these clusters to market and customize their products.

**Burns:** And they have replaced community here. So we fight for it, with the humanities as our biggest weapon. We fight for a genuine community. Edward Sapir writes on genuine and spurious cultures quite articulately, and I think that what we search for is that which is genuine and not spurious. Those clusters are spurious. They are generated purely from commercial means. Now there’s nothing wrong with commercial means – Walpole, New Hampshire and, indeed, Ken Burns have commercial ends as part of their make-up. Nevertheless, we find more organic manifestations to base our community on: family, love of family, church, physical community, time and seasons. All of these things unite us in genuine, not spurious community. And what we find ultimately to be one of the great roles of the humanities is the ability to remind us through historic echoes what these notions of community, what these notions of individuality are, what these notions of, indeed, human freedom and ultimately asking the question who we are.

**Quay:** That’s to answer the question on a cultural level. Let me ask you on a personal level. Now that you’re in danger of becoming an icon yourself and recognized on the street, your privacy being invaded and the media more curious about you, what are you taking as an antidote?

**Burns:** Well, I’m taking work as an antidote, basically. You have correctly identified a tremendous problem, which is the distraction of all of that. I’m trying to, on the one hand, honor the response to “The Civil War” by not sort of meanly closing it all off. At the same time, it is a tremendous distraction, and what I’m doing is trying to dive back into the new projects. I am sustained in work. The adulation, the celebrity, if you will, is kind of like dessert: It’s really wonderful but you can’t continue to eat dessert; chocolate cake tastes great, has lots of calories, is completely un-nutritious and if you eat too much of it, you get sick. I’m trying to find what my meat and potatoes are.

**Quay:** Humanities.

**Burns:** Engaging in them... Celebrity is always a diversion from the content, the content of the individual and the content from what that individual did. It becomes much more important to wonder what Michael Jackson is doing than to listen to his music. That’s a sad thing... Again, Governor Cuomo has spoken about how we are starved for self-definition as a people. We’re not going to get our self-definition from deodorant and blue jean commercials. We’re going to get it from a knowledge of who we are, and there is no greater delivery system than the humanities, because it’s history and, indeed, American life running on all cylinders.



# LONGING FOR COMMUNITY

## *Dream or Nightmare?*

by Susan Gordon, Associate Director  
California Council for the Humanities



Photos courtesy of the Security Pacific National Bank Photograph Collection, Los Angeles Public Library. At left, local gathering greets the arriving train. At right, early San Bernardinans around 1860.

*Editor's note: This brief essay is from an introduction to the reader that residents in the San Bernardino-Riverside area are using to explore questions of community in booming southern California. Along with many descriptions of an ideal society, the reader includes reflections on the California dream and the problems of dystopias, where dreams have gone awry.*

What would it be like if the entire population of the state of North Dakota moved to Riverside and San Bernardino Counties? In essence, that is what happened between 1985 and 1990, when, according to the *Los Angeles Times*, 680,000 people arrived in the area. Naturally, the swollen population is noticed on the freeways during commuting hours. Less obvious is the impact on libraries, schools, and other agencies that serve the public.

In mid-February, 1990, the staff of the California Council for the Humanities heard for the first time from community members of the two county area what this wave of new people means to local librarians, museum administrators, city government professionals, social service providers, academics, and community leaders. Beyond comments about the strain on local resources, many voices raised concerns about *community*. Feeling that you know all your neighbors, seeing familiar faces at civic events or the supermarket, volunteering with the same folks to tackle some shared problem, or raising

money for a common cause – these were among the experiences that some people missed.

According to these voices, many newcomers to the area don't know the history of the communities they now inhabit. Nor do they volunteer or attend town activities, maybe because they're so tired after commuting three hours to Orange County or Los Angeles. Some, we were told, don't even seem to know they are no longer in Orange County! The laments continued: many folks don't support the local arts institutions – they may not even know they exist; or they don't bother to vote, may not even know the issues, and don't get involved in the discussions about civic problems or participate in finding solutions. In other words, there is little sense of *belonging to a community*. Some consider this a problem.

A very different aspect of "the problem," however, was voiced by others who say they moved to the quiet and relative isolation of the desert in search of a non-urban environment. They wanted to be away from the crowds and hubbub of the fast-lane glitter and urban gloom associated with Los Angeles. These people wanted to live far from the demands or scrutiny of neighborliness and sought to be unhampered by the encroaching sprawl of commercialization, noise, crime, and, yes, other people. Content to live in the semi-rural desert towns and be away from the pressures and responsibili-

ties that accompany being part of a "community," they had found their piece of peace and quiet. But now these folks have lost the feeling of living in a remote place as young families buy up the "reasonably – priced" new tract homes blanketing expanses of the desert like springtime wildflowers. The oldtime residents are being overtaken by the sprawl that moves, slowly but steadily, like cooling lava over the landscape. These people would be content with less community, not more, and note there's not much place left to move "out" to. They consider the new conditions an unhappy eventuality, if not a problem.

For some, then, community is a lost dream; for others, it may be a nightmare. Ideals and visions of the "good life," in the perfect place include these two extremes and many more ideas in between. These conflicting visions beg a variety of important questions. What, for example, is an ideal community? How do Southern Californians envision improving the "quality of life" to ensure fairness and justice for everyone? How well do people accept change? What happens when one's way of life is in conflict with that of others? How much do people agree about the common good? If solutions to community "problems" are supposed to be improvements, what – and whose – values and visions determine the improvements? What are the long-term implications of decisions taken today? What do we really want, anyway?



**A** map of the world that does not include Utopia is not worth even glancing at, for it leaves out the one country at which humanity is always landing."

—Oscar Wilde

"The Soul of Men under Socialism"

Anthea Hartig, Rancho Cucamonga Historic Preservation Center, with Ernest Dillihay of the Arts-in-Corrections program, Department of Corrections. Local coordinators of discussion group programs met at Chaffey College, Rancho Cucamonga to plan spring events throughout the region. Photo by Virginia Marshall.



Theresa Hanley, director of the Ontario Museum of History and Art, with Council member Gloria Harrison (right). Each organized a local reading-and-discussion group. Photo: Virginia Marshall.

Karen Kraut, who organized a discussion group for people interested in social services, confers with discussion leader David Glidden, of UC Riverside's Philosophy Department. Photo by Gloria Harrison.



## Berkeley in the Sixties Wins Critics' Prize

This January, the National Society of Film Critics named *Berkeley in the Sixties* as 1990's best documentary, and the film was also nominated for an Academy Award. The CCH-supported film took some seven years to complete. It has been shown nationally and internationally, and has been scheduled or screened in many California towns, including San Francisco, Los Angeles, Santa Cruz, San Louis Obispo, San Jose, and Santa Monica.

The two-hour film tells the history of the student movement in the Bay Area, from protests against the House Un-American Activities Committee, through the Free Speech Movement, civil rights marches, and anti-Vietnam War demonstrations.

The film is distributed by California Newsreel, 149 Ninth Street, San Francisco 94103 (415/621-6196). The charges for showings at which no admission is charged are \$95 for video rental (\$295 if purchased) and \$175 for 16 mm film (\$1495 if purchased).

## Planning Grants Awarded

Continued from Page 1

Frances Moore Lappe, Paul DuBois  
Focus: Citizen effectiveness training  
Institute for the Arts of Democracy  
700 Larkspur Landing Circle, Ste. 199  
Larkspur, CA 94939  
415/453-3333

Charles Koppelman  
Focus: Grassroots social movements  
Koppelman & Associates  
2009 Prince Street  
Berkeley, CA 94703  
415/843-9248

Jan Marie Fritz  
Focus: Diverse models of democracy  
CSU, San Bernardino; College of the Desert;  
California Chapter, Sociological Practice Association  
c/o Department of Sociology  
CSU, San Bernardino  
5500 University Parkway  
San Bernardino, CA 92407-2397  
714/880-5541

Richard DeLeon  
Focus: Cynicism and civic illiteracy  
Public Research Institute-Dept. of Political Science  
San Francisco State University  
1600 Holloway Avenue  
San Francisco, CA 94132  
415/338-7526

Elizabeth Thoman  
Focus: Media's role in a democracy  
Center for Media and Values  
1962 S. Shendoah  
Los Angeles, CA 90034  
213/559-2944

Robert Pickus, Randy Tift  
Focus: Foreign policy and the common good  
World without War Council of Northern California  
1730 Grove Street  
Berkeley, CA 94709  
415/845-1992



# CALENDAR OF HUMANITIES EVENTS

*Note: Please confirm the locations and times of these events with local sponsors. Listings are often based on information provided to CCH considerably before final arrangements are made.*

## EXHIBITS

- Through May 12 **"The Racial Hygiene Movement in Nazi Germany and the Eugenics Movement in the United States"** presents an exhibit at the Martyrs Memorial and Museum of the Holocaust, 6505 Wilshire Blvd., Los Angeles. 213/651-3175
- Through May 16 **"Family Folklore,"** a traveling Smithsonian exhibit on the ways people select and remember family traditions, is presented at the Maturango Museum, 100 East Las Flores, Ridgecrest. Museum hours are 10-5, Tues.-Sat. 619/375-6900
- Through June 16 **"A Continuing History: The History of the African-American Community of Sacramento, 1940-1990"** is a photographic exhibition that will interpret a visual and narrative record of the historical development of the African-American community in the Sacramento region, at the Sacramento History Center Museum, 101 "I" St. Museum Hours are 10 a.m.-4:30 p.m., Tues.-Sat. 916/449-2057
- Through Aug. 18 **"Wisdom and Compassion: The Sacred Art of Tibet"** is a major exhibit at the Asian Art Museum, Golden Gate Park, San Francisco. Museum hours are Wed.-Sun., 10 a.m. - 5 p.m. 415/668-8921



The Chaksam-Pa Tibetan Dance and Opera Company will perform in one of a series of public talks and demonstrations during the exhibition of "Wisdom and Compassion: Sacred Art of Tibet."

- Through Sept. 13 **"The Shakers: Put Your Hands to Work..."** exhibit includes photographs and artifacts of Shaker baskets and textiles at the Riverside Municipal Museum, 3720 Orange Street. Museum hours are Mon.-Fri. 9 a.m to 5 p.m. and Sat.-Sun., 1-5 p.m. 714/782-5968
- Through November **"Exiles in Paradise"** is an exhibit about European artists who came to California during the 1930s and 40s, at the Hollywood Bowl Museum, 2301 N. Highland Ave., Los Angeles. 213/850-2058
- May 20 - July 8 **"Official Images: New Deal Photography"** is a traveling exhibit from the Smithsonian Institution, opening at Eureka's Clarke Memorial Museum, which will also present a talk and locally created programs about the Depression in California. Located at Third and E Streets, Eureka, the museum's hours are Tues.-Sat, 12 noon - 4 p.m. 707/443-1947
- July 13 - Aug. 25 **"Official Images"** travels to the Ft. Bragg Center for the Arts at Dalys, 303 No. Main Street. Museum hours are Mon.-Sat., 10 a.m.- 5 p.m. and Sun., 11 a.m. to 4 p.m. For information about related local programming, call Dan Taylor at 707/459-2736

## EVENTS

- Apr. 20 **"Shakespeare in the Non-English-Speaking World"** begins a week-long series of readings and talks, with events every day through April 28. Scheduled sites are the Los Angeles Central Library (Downtown), International Student Center at UCLA (Westwood), Goethe Institute of Los Angeles (Beverly Hills), Pacific Design Center (West Hollywood), Ambassador Foundation (Pasadena), and the Mark Taper Forum, Los Angeles Music Center (Downtown). 213/653-6783
- Apr. 20 **"Seeing the Invisible: Mega-Farms and the Rural Communities of California"** a traveling photographic exhibit about the lives of farmers and farm workers, at the Fashion Fair Mall in Fresno, 645 East Shaw Avenue. For information on this and other upcoming showings, call Trudy Wischemann at 916/785-6505
- Apr. 23 **"Borders: A State of Mind,"** sponsored by the World Affairs Council of San Diego presents the second of four town meetings: "Borders in Education." The meeting will be held from 6:45 to 8:30 p.m. at the Educational Cultural Complex, 4343 Oceanview Blvd., Southeast San Diego. 619/235-0111
- Apr. 24 **"No Cold Weather to Grapple with: African-American Expectations of Life in California, 1910-1945"** is a lecture by Dr. Shirley Moore at the Oakland Museum Lecture Hall at 7 p.m. Sponsored by the California Historical Society. 415/567-1848
- Apr. 27 **"A Continuing History: The History of the African-American Community of Sacramento, 1940-1990"** presents a lecture entitled, "A Historical Look at Sacramento's African-American Community," by Clarence Caesar. At 7 p.m. CSU Sacramento's Speech-Drama Bldg., Rm. 132. 916/322-0265
- May 1 **"Cinco de Mayo - The Making of an American Holiday"** is a lecture by Dr. Luis Arroyo at the Fort Mason Firehouse Theatre, Building F, at 7 p.m. Sponsored by the California Historical Society. 415/567-1848
- May 4 The **"American Indian Film and Speaker Series"** presents two films: *Of Land and Life: People of the Klamath, Part 1* and *Preserving a Way of Life: People of the Klamath, Part 2*. The films portray the Karuk tribe of northern California. At the Intertribal Friendship House, 523 East 14th Street, Oakland. Call 415/452-1235 for time.
- May 5 **"Shaker Textiles: Principals and Practices"** is a lecture by Nancy Hillenburg, 3 p.m. at the Municipal Auditorium mini-auditorium. 714/782-5968 (Brenda Buller Focht)
- May 5 **"Seeing the Invisible,"** a photographic exhibit about the lives of farmers and farm workers, will be displayed in connection with the Cinco de Mayo festivities in Merced. Upcoming events are also planned for Stockton and other communities. For locations and times, call Trudy Wischemann at 916/758-6505.
- May 11 The **"A Continuing History"** project presents the documentary *Ethnic Notions*, which traces the development and changes of Black stereotypes in the media. Filmmaker Marlon Riggs will also lead a discussion, at 7 p.m., at the CSU Sacramento Speech-Drama Bldg., Room. 132. 916/322-0265 (Clarence Caesar)



# CALENDAR OF HUMANITIES EVENTS

May 14 The "Borders: A State of Mind" project presents a town meeting entitled, "Labor, Economic Development and the Border," from 6:45 to 8:30 p.m. at Chaparral Elementary School Auditorium, 17250 Tannin Dr., Poway. 619/235-0111

May 18 The "Point of View Symposium" explores how documentary filmmakers establish a sense of truthfulness. This free event, held in conjunction with the National Educational Film & Video Festival, will be in Oakland Museum's James Moore Theatre, 11 a.m. to 4 p.m. 415/465-6885

May 18 Writer Ishmael Reed will speak on "African-American Literature and Black Cultural Literacy" at 7 p.m., at the CSU Playwright's Theater, Speech-Drama Bldg. Part of the "A Continuing History" project. 916/322-0265 (Clarence Caesar)

May 19 *The Shakers*, a documentary film by Ken Burns, will be screened at Riverside Municipal Auditorium mini-auditorium at 3 p.m., with a discussion led by Vincent Moses and Brenda Focht. 714/782-5968

May 28 "Borders: A State of Mind," sponsored by the World Affairs Council of San Diego presents "Culture and the Border," a town meeting from 6:45 to 8:30 p.m. at the East County Performing Arts Center, 210 East Main St., El Cajon. 619/235-0111 for more information.

May 22 "The Making of an Historian" is a lecture by Dr. Leon Litwack at 7 p.m. at the First Unitarian Church, 1187 Franklin St., San Francisco. Sponsored by the California Historical Society. 415/567-1848

June 1 The "American Indian Film and Speaker Series" will screen the film *The Probable Passing of Elk Creek*, a film about a Northern California tribe from the Grindstone Indian Reservation. At the Intertribal Friendship House, 523 East 14th Street, Oakland. Call 415/452-1235

June 2 "The Shakers: A Social History" is a lecture by Robin Evanchuk, 3 p.m. at the Riverside Municipal Auditorium mini-auditorium. Sponsored by the City of Riverside Historic Resources Department. 714/782-5968

June 8 "Reclaiming Our History" is a public forum on Bay Area American Indian life at the Intertribal Friendship House, 523 East 14th Street, Oakland. Scholars who have participated in resource workshops will discuss and conduct workshops on how historic research can meet community needs and the community museum movement, among other topics. 9 a.m. to 5 p.m. 415/452-1235

June 13 Filmmaker Ken Burns delivers the Council's **1991 Public Humanities Lecture** at Riverside's Raincross Square, 3443 Orange Street, at 7:30 p.m. Culminating a series of public programs on "Longing for Community: Dream or Nightmare?," Burns will speak about community and memory. The event includes performances by local musicians and an exhibit of historical materials from towns in the San Bernardino-Riverside area.

June 15, 22, 29 The **1991 San Francisco Ethnic Dance Festival** will offer pre-performance talks at the Palace of Fine Arts Theater, San Francisco. 415/474-3914

June 30 "The San Francisco Ethnic Dance Festival Symposium" explores questions of politics and aesthetics in dance, from 11 a.m. to 5 p.m., the Firehouse at Fort Mason Center, San Francisco. 415/474-3914

July 13 "Traditional Japanese Buddhist Life" exhibition and panel at the Japanese American Cultural and Community Center, Los Angeles. Call Don Farber at 213/829-6002 for details



Oaxacan farmworker family in Fresno County, 1989, in front of temporary housing. Part of a photographic exhibit touring the Central Valley—"Seeing the Invisible: Mega-Farms and the Rural Communities of California"—the photo is by Trudy Wischemann.

## Biennial Report Details CCH Grants, Activities

The 1988-1990 *Biennial Report to the People of the State of California* features brief summaries of projects the Council has funded during the past two years, as well as descriptions of its own public programs throughout the state. The report is sent to public officials, project directors, and supporters of public humanities programs. If you would like to receive a copy, please request one from either the San Francisco or Los Angeles office.



# CALIFORNIA COUNCIL FOR THE HUMANITIES

312 Sutter Street  
Suite 601  
San Francisco, CA 94108  
415/391-1474

315 W. Ninth Street  
Suite 103  
Los Angeles, CA 90015  
213/623-5993

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*President, RDW Enterprises*  
Los Angeles

## STAFF

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*Executive Director*

Stan Yogi  
*Program Officer*

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Susan Gordon  
*Associate Director*

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*Program Officer*

Rosalino Dizon  
*Grants Administrator*

Jim Humes  
*Office Assistant*

## NEXT GENERAL PROPOSAL DEADLINE: October 1, 1991

Proposals must conform to the 1991 Program Announcement. Send 10 copies to the San Francisco office by the due date. (NOTE: For "Political Dialogue and the Common Good" category only, proposal deadline is July 1; special instructions apply.)

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# HUMANITIES NETWORK

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## Longing for Community: Dream or Nightmare? Riverside – San Bernardino Area



Many a newcomer has moved to Riverside and San Bernardino Counties since this photo was taken along the Arrowhead Trail. Courtesy of A. K. Smiley Library and Heritage Room Archive, Redlands.

## 1991 Public Humanities Project Features Ken Burns Lecture, Public Discussion Groups

This spring, residents from a broad range of backgrounds have joined together to read and discuss the visions and problems presented by notions of community. The Council published a special anthology of short stories and other brief pieces that consider some aspect of an ideal society or its nightmarish opposite. On June 13, the area will host a lecture by filmmaker Ken Burns, whose hugely successful "Civil War" series has brought the humanities into American living rooms and reinvigorated hopes for thoughtful television programming. Burns will speak about community and memory at the Raincross Square, 3443 Orange Street in Riverside, at 7:30 p.m. A recent conversation with Burns appears on page 2 of this issue.